Vera Effigies Authoris et professoris
Domini THOMÆ SHELTON
Artis Tachygraphiæ Civitatis
Londoniensis

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Tachygraphy or SHORT-WRITING The MOST EASIE EXACT AND SPEEDIE

First Composed by THOMAS SHELTON and now by him Newly Corrected & Enlarged

1647

London Printed for Sa[illegible] Cartwright & are to be sold at the Hand & Bible in [illegible] Duck-lane

TACHY-GRAPHY.

THE

Most exact and compendious methode of Short and swift writing that hath ever yet been published by any.

Composed by

THOMAS SHELTON

Authour and Professour of the said Art.

Approved

By both the Universities.

Walter Earle

Printed at *London* by *R.C.* for *Samuel Cartwright*, and are to be sold at the hand and Bible in *Duck-lane*.

1646.

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TO
THE WORSHIPFULL
his very Worthy Friend,
RICHARD KNIGHTLEY
ESQVIRE.

Worthy Sir,

MY purpose was, that (without any addition or alteration) this small Treatise should have passed, as I had formerly composed it: but finding somewhat that I judged useful, to the easier attaining of the Art, which before was omitted, at the request of diverse of good judgement, I was perswaded rather to adventure the breach of that promise, than to conceale that which might be usefull to many.

The manifold ingagements I stand in to your Worship, require a better retribution: but your favorable aspect to one as little deserving, hath enboldned me to crave of your Worship to countenance this, and the rather because

your experience in the Art, hath already encouraged many to the study of it.

I dare not so much injure your Worships vertuous inclination, as to feare the acceptance of this poore expression of my thankfulnesse, seeing it is not unknown to your Worship, nor to many thousands beside, that it hath beene instrumentall for the good of the Church, and the perpetuating the memories (*as the smell of Lebanon*) of many worthy men, who, though they now rest from their labours, and their works have followed them: yet by this means the fruit of their labours is continued with us. I desire your Worship to pardon my boldnesse, and to pray for the increase of all blessings on your Worship, shall bee the imployment of

Your Worships

to be commanded,

THO. SHELTON.

To

To the Reader.

I Am prevented for speaking much of the utility of this Art, by the experience of many hundreds that have already learned it, that by this meanes are able (like that heavenly Scribe, Mat.13.52.) To bring forth of their Treasuries, things both new and old: *As also by the benefit that many thousands enjoy, by the workes of many worthy Divines, which had perished with the breath that uttered them, had not God, as out of* Zebulun, *Judg.5.14. instructed some to* handle the pen of the writer; *who may say of them as* Baruch *of* Jeremiahs *roll, Jer.* 36. 18. Hee pronounced all these words to me; and I wrote them with inke in the booke: *Besides the priviledge that diverse injoy in foraine parts, by using Bibles and other books in this writing, without danger of bloody Inquisitours.*

These and the like considerations move mee to say the lesse: onely let the intelligent Reader judge how useful such a skil may be, by the learning whereof so much time and labour is saved; whereby as much may be writen in one page as otherwise in sixe, and as much in the margent as the page: a skill whereby those that have weak memories, may both easily preserve their owne conceits, that else would soone vanish, and bee furnished with notions from others. For the plainenesse of the rules, the easinesse in learning, the speed in writing, the facility in reading, let the discreet reader peruse, practise, and judge.

THO. SHELTON.

To the Authour his Friend, upon his Art of SHORT-WRITING.

FOrtunate Art, *by which the hand so speeds,*
That words are now of slower birth than deeds!
Dissembling age, that saith so often breakes,
Learne hence to doe more than the proudest speakes,
Speak not the Authors praise; his Art *commands*
Our tongues should bee more cripled than our hands:
Nor can wee scape (this spight his speed affords)
From being over-taken in our words.
What shall become of their Divinity,
Which scatter'd through two houres Tautologie,
Gather'd by these quick Characters, must hence
T' indure the doom of such as can speak sense?
But that thine Art's *a friend to repetition,*
Their hourely breath; they'd damne the next edition.
Print then that praise, which volumes cannot hold
But in thine own compendious figures told;
Figures, which makes us duller-handed thinke
Words from the speakers mouth dissolve to inke,
And fall upon thy papers; or thy quill,
Made of some nimble tongue, gave thee this skill.
Still may that full-fledg'd pen with moisture spring,
Snatch from the Eagles, not the Gooses wing.

E.R. *Mag. Art.* Magd. *Coll.*

TO HIS INGENIOUS FRIEND Master *Thomas Shelton*, on his Art of SHORT-WRITING.

SUch is thy Art, that either thou alone
Compris'd the Iliads *in a Nut, or none;*
I've read this oft, yet scarsely did give credit,
(Except thy selfe) that ever one man did it:
Yet now it is no wonder, when I see
Thou writ'st whole volumes in Epitome;
And with such speed, that with thy nimbler pen,
Thou dost anticipate the tongues of men:
So that if Plutarch *liv'd, hee scarse could tell*
To finde thee in thy Art a Parallell.

Tho. Fancourt.
Cantab. Col. Pet.

To the Authour.

WHy should I praise thy Art in writing, when
Thy Art and praise surmounts the praise of men?
For if thy way of writing had been showne
To ages past, Printing *had ne're been knowne,*
Nor the Invention sought or valued; when
The Presse *can scarcely ever-run thy Pen.*
So that what honour's due unto the Quill,
Or glory unto those that have the skill
In faire Orthographie, *their titles stand*
As pages to attend upon thy hand.

Nath. Mason, G.C.Coll.

To the Authour on his Exquisite Art of *SHORT-WRITING.*

WHat! write as fast as speak? what man can do it?
What! hand as swift as tongue? perswade me to it.
Unlikely tale! Tush, tush, it cannot bee,
May some man say, that hath not heard of thee.
This thou canst doe, this (Shelton) *thou hast done,*
Thy nimbler pen hath many tongues out-run.
Therefore, if any one of mee demand
What hand's the best, I say, thy running hand.
Herein the Proverbe holds not, for thy haste
Is advantagious, it doth make no waste:
Nor dost thou envy others this thy Art,
But willingly dost it to all impart:
And 'tis not fit that such a gemme should rest
Within the cabinet of a private brest.
On praise of thy Short-writing, *I could long*
Insist; but I therein should doe thee wrong.
This onely I will adde, whil'st some desire
To praise thy skill, I rather will admire.

Steph. Jones,

Coll. D. J.

The letters of the Alphabet.

	a		
	b		
	c		
	d		
	e		
	f		
	g		
	h		
	i		
	k		
	l		
	m		
	n		
	o		
	p		
	qu		
	r		
	s		
	t		
	v		
	w		
	x		
	y		
	z		

THE ART OF *Short-writing.*

CHAP. I.

Of the Letters of the Alphabet.

THe first thing to bee learned in this Art, is the Alphabet of Letters, which are to bee perfectly known according to the forme expressed in the copy.

In the writing of these Letters, each of them but *x* and *y* (which are not often used) are to be made at once, without removing the pen from the Paper. I make one character for *q* and *u*, because they come alwayes together; whensoever *q* is written, *u* immediately following it; as in *queen*, *quiet*, *quarter*, *&c.*

These letters being so perfectly learned, that you can make and know any of them without looking on the copy, proceed to the next.

CHAP.

CHAP. II.

Of the double Consonants.

THe double consonants are the very letters of the Alphabet, joyned together (except the foure last) and therefore the learning of them is no charge to memory, the letters being once learned.

In the making of these double consonants you may observe, that still the second letter is joyned where you end the former: as for example, to write *bl*, your *b* alone is thus [ı], *l* alone thus [ᴗ], when they are to be joyned, draw *l* from the foote of *b* thus [ᴗ]. To write *br*, write *b* as before, and then draw *r* out of the foote of *b* thus [⊢]. To write *cl*, *c* alone is thus [r], *l* thus [ᴗ]: when you joyn them, draw *l* out of the foot of *c* thus [ᴗ]: *cr* thus [F] and so of the rest, as you may see in the copy of the double consonants.

Double

Double consonants

To begin — To end.

bl		fd	
br		lk	
cl		lm	
cr		ln	
dr		lp	
dw		ls	
fl		lst	
fr		lt	
gl		mp	
gr		nd	
kn		ng	
pl		nk	
pr		ns	
sc		nst	
sk		nt	
sl		rd	
sm		rk	
sn		rl	
sp		rm	
st		rn	
str		rp	
tr		rs	
tw		rst	
		rt	
		ch	
		sh	
		th	
		wh	

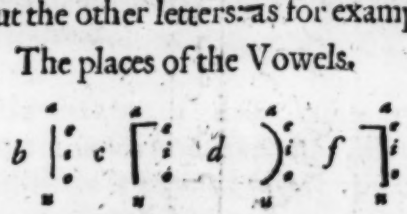
words.

CHAP. III.

Of Vowels.

THE single Vowels are *a, e, i, o, u,* which in this Art are never expressed by their proper characters, (unlesse when a Vowell beginneth a word, or else when two vowels come together, of which see Chap 5.) but are understood by certaine places, assigned them about the other letters: as for example.

The places of the Vowels.



The Vowels are placed about any letter, as you see them stand about these.

The place of *a* is just over the head of the letter, thus, l^{a}.

The place of *e* at the upper corner on the right hand, thus, l^{e}.

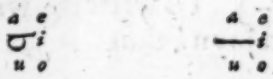
The place of *i* against the middle of the letter on the right hand; thus, l^{i}.

The place of *o* at the foote of the letter on the right hand; thus, l_{o}.

The place of *u* just underneath the letter; thus, l_{u}.

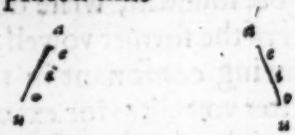
About

About the characters that are flat, or lye even with the line, as *p* and *n*, they are thus disposed;



The place of *a* is just over the middle of the letter; the place of *u* just against it under the letter; the other three *e*, *i*, and *o*, on the right side one under another.

About slope characters, as *m*, and *t*, they are placed thus



The places about any of the rest are easily observed.

CHAP. IV.

Of the use of the Vowels, and their places.

VVHen a word begins with a vowel, the character of the vowel must bee expressed: as for example, to write *art*, the character of *a* must bee writen thus [ʌ]: the next letter *r*, being a consonant, must bee

joyned to *a* thus [ ], and then *t* joyned to *r* thus [ ]. To write *on*, write *o* thus [ ], and at the foot of it joyne *n* thus [ ]. To write *eke*, write *e* thus [ ], and joyn *k* thus [ ], as in these,

in		*us*	
are		*ebb*	
ark		*odd*	&c.

If two vowels come together in the beginning of a word, and must both of necessity bee sounded, write down the character of the former vowell, and set the following consonant in the place of the latter vowell: as for example, To write *aid*, write the character of *a* thus [ ], the next vowell being *i*, set *d* in the room of it thus [ ]. To write *eat*, write *e* thus [ ]: the next vowell being *a*, set *t* in the place of it thus [ ]; as in these,

aime		*eare*	
aire		*out*	
eare		*ease*	&c.

When a word beginneth with a consonant, the vowell or vowels following

ing are not expressed by their characters, but implyed by the places assigned them about the consonant, and the next letter or letters following are set in the place of the foregoing vowell. As for instance, to write *ball*, write *b* thus [ı]; in the place of *a* write *l* dis-joyned thus [ı]. To write *bel*, write *b* as before, and *l* disjoyned in the place of *e* thus [ı]. To write *bill*, write *b* as before, and set *l* dis-joyned in the room of *i* thus [ı], *bol* thus [ı], *bul* thus [ı]: as in these,

bad	ı	*nat*	ı
bed	ı	*net*	ı
bid	ı	*nit*	ı
bod	ı	*not*	ı
bud	ı	*nut*	ı

and the like.

If two consonants or more come together, and no vowell between them, they must be joyned together without taking off the pen: as for example, to write *blame*, *bl* must be joyned thus [ı] then in the place of *a* write *m* thus [ı] To write *break*, write *br* thus [ı], and in the place of *e* write *k* thus [ı].

As in these,

breadth		*speech*	
length		*whence*	
short		*France*	&c.

Note that alway, when there cometh any vowel, the pen is to bee taken off, and the letter after disjoyned, but till you come at a vowel, al the consonants that come together, must bee joyned together.

When a word endeth with a vowel, that vowel is understood by a tittle made in the place of it: as to write *me*, write *m* thus [ ], and a tittle in the place of *e* thus [ ]. To write *die*, write *d* thus [ ], and a tittle in the place of *i* thus [ ]: as in these,

say		
we		
cry		
go		
due		and the like.

If a word end with *y*, the character of *y* is not expressed, but a tittle set in the place of *i*: as in these,

my		
why		and the like.
by		

CHAP.

CHAP. V.

Of diphthongs.

FOr diphthongs, ſome aſſigne more places about characters then for ſingle vowels; which hath proved inconvenient in the writing, and bred much confuſion in the reading of what hath been ſo writen, as they from their own experience have teſtifyed; it being indeed impoſſible exactly to obſerve twelve or fourteen ſeverall places about a ſmall character: for the avoiding of which inconvenience, I obſerve onely the places for the ſingle vowels, and no more.

If it be demanded, how words ſhall be expreſſed wherein more vowels then one come together;

I anſwer, If two vowels come together in the beginning of a word, obſerve that rule, Chap. 4. If in the middle of a word, that is, after ſome other letters, obſerve theſe rules.

Firſt, Though two vowels come together, yet oft times one of them doth principally ſound the word, and then the other may be ſpared: as in theſe words,

In { *deare, heart, neither, people, guide,* } leave out { *a, e, i, o, u* } and write { *dere. hart. nether. peple. gide.*

Secondly, if two vowels come together, & must of necessity be both sounded, (as especially when the first vowell belongs to one syllable, and the latter to another) then write the character of the latter vowel in the place of the former: as to write *lion*, write *l* thus [∪], in the place of the first vowell which is *i*, write the character of *o* thus [∪c], and then joyn *n* at the foot of *o* thus [∪c]. To write *poet*, write *p* thus [⌐], in the place of *o* write *e* thus [⌐s], and joyn *t* thus [⌐t]: as in these,

quiet	qt
sion	∪c
caos	⌐φ

and the like.

Or else make a tittle in the place of the former vowell, and write the consonant or consonants following in the latter vowels place; as to write *riot*, write *r* thus [r], make a tittle in the first vowels place, which is *i*, thus [r·], and

and then in the place of the latter vowell *o*, write *t* thus [ ]. To write *Joel*, write *j* consonant thus [ ], a tittle in the place of *o* thus [ ], and *l* in the place of *e* thus [ ]: as in these,

diall	
giant	
duell	

and the like.

CHAP. VI.

Of J and V consonants.

THe letters *j* and *v* are sometimes vowels, sometimes consonants; the knowledge of which will not bee unusefull in this Art of writing; therefore those that know it not, may take these directions.

J is a consonant alway in the beginning of a word, when another vowell followeth next after it, and it is sounded like *g* soft: as in these,

jarre	
judge	
jewel	
Job	

and the like.

Alſo in the middle of a word, if a vowell follow it in the ſame ſyllable: As in theſe,

prejudice,
reject,
rejoyce,

and the like.

V is a conſonant when it commeth before another vowell in the ſame ſyllable, and is ſounded like *f*, but ſomewhat ſofter: as in theſe,

vertue,
viall,
veſture,
deliver,

and the like.

When they bee Conſonants, and are thus ſounded, they muſt bee expreſſed by their proper characters, as the reſt of the conſonants, whether it bee in the beginning, middle, or ending of words.

Prepo-

Prepositions for longe words.

Ab			Con			Pre		
ob			cor			pro		
ac			col			re		
ad			dc			sub		
af			di			suff		
all			dis			sup		
am			fall			ser		
an			full			sur		
ap			for			sal		
op			in			sol		
ds			liber			temp		
at			mess			trans		
circum			miss			vn		
com			per			vp		
			par			vt		

Terminations for longe words.

Able			vig			serue		
ible			ler			sion		
ation			lent			tion		
ceiue			litie			soeuer		
duro			mer			ternall		
fect			mar			ther		
ference			ment			tent		
fication			ness			ture		
fulness			ous			ver		
iect			cent					
itude			sent					

CHAP. VII.

Of the marks for the beginning and ending of long words.

ALthough by the former rules any word may be written in this Art, and there is no neceſſity of learning more, (the reſt that follow onely ſerving to ſhorten the former)yet to thoſe that deſire to be exact in this Art, the benefit of the rules that follow, will countervail the pains of learning them therefore(in the next place)for the abbreviating of longer words, I have added characters for the beginnings and endings of ſuch as are moſt uſuall.

Theſe marks having little dependance upon the letters, are therefore to bee learned perfectly,being of much uſe in writing.

In the uſing of them the ſame rules are to bee obſerved as before in words of one ſyllable.

If a word begin with one of theſe markes, the character for it muſt be ſet down;if a conſonant comenext,it muſt be joyned to the mark,without taking

off

off the pen, and then write the letter or letters following in the roome of the vowell. As for example, to write *condemne*, first write your marke for *con*, which is thus [ ]; the next letter *d* being a consonant must be joyned to *con*, thus [ ] and then in the vowels place, which is *e*, write *m* disjoyned thus [ ] To write *prefer*, your marke for *pre* is thus [ ] joyn *f* thus [ ], and in the place of *e* write *r* dis-joyned thus [ ]. To write *submit*, your mark for *sub* write thus [ ], joyn *m* to it thus [ ]; and in the place of *i* write *t* dis-joyned thus [ ]: as in these,

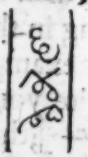
fortune		*remit*	
rebell		*proceed*	
contain		*translate*	&c.

If two of the marks make up a whole word, and no vowell come betweene them, they are both to be joyned together; as to write *reference*, write your mark for *re* which is thus [ ], & then joyn *ference* thus [ ]. To write *project* set down *pro* thus [ ], and joyne the marke for *ject* thus [ ].

As

As in these,

former
perceive
circumference



and the like.

If you have a mark for the ending of a word, and not to begin it, you must begin it with the letters of the Alphabet: as for example to write *nature*, write *n* thus [–], and then *ture* being a mark to end it, must be set in the place of *a* thus [±]. To write *brother*, joyn *br* thus [⌐], and set the mark for *ther* in the place of *o* thus [⌐–]: as in these;

nation | *pliable*
never | *difference* &c.

If you have a mark to begin a word, and no mark to end it, it must be ended with the letters of the Alphabet; as to write *permit*, write the mark for *per* thus [⌃], joyn *m* to it thus [⌃], and write *t* disjoyned in the place of *i* thus [⌃]. To write *suffer*, write your mark for *suff* thus [∝], then set *r* in the place of *e* disjoyned thus [∝].

If a vowel come next after a mark or consonant to begin a word, the letter or mark following the vowel must bee set

ſet disjoyned in the room of the vowel as in theſe,

courage		
ſupport		
potent		
lament		and the like.

CHAP. VIII.

Directions for making the foreſaid marks, and placing the vowels in long words.

IN making your characters begin them ſo that you take not off the pen unleſſe it be in thoſe that cannot otherwiſe bee made.

Secondly, the moſt of them are ſo framed, that you may end them toward the right hand, that ſo with more convenience the next letter may be joyned if it be to be joyned.

Thirdly, the next conſonant or mark is to be joyned where you laſt took off the pen from the former.

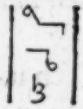
The vowels in long words are to be placed about the laſt letter, if it bee a word that goeth forward in the line: as

to

to write *contemn*, write *con* thus [ ], joyn *t* thus [ ], and then ſet *m* diſ-joyned in the place of *e* againſt *t* thus [ ], not againſt *con* thus [ ]. To write *diſdain*, write *diſ* thus [ ], joyne *d* thus [ ], and then ſet *n* in the vowels place againſt *d* thus [ ], not againſt *diſ* thus [ ],

Thoſe markes for ending of words that begin with a vowell, are commonly to be joyned to the former marke or letter: as in theſe,

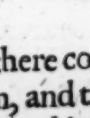
durable
nation
bring



and ſuch like.

Unleſſe there come another Vowell before them, and then the marke is to be ſet diſ-joyned in the place of the former vowell: as in theſe,

doing
pliable
pious



and ſuch like.

The character for *s* after ſome letters in the ends of words cannot conveniently bee joyned; therefore in ſtead of it write

write a tittle behind the whole word: as in these,

sayings	
servants	
conserves	
pirates	

CHAP. IX.

Of characters that resemble others.

THe same character sometimes standeth for two things: as for example, there is the same for

ture, *ternall*, *mess* } and { *Christ*, *which*, *what* | + ⊖ ∞ | &c.

which is no hinderance (but a help) in the learning this Art, considering how easily they may be differenced. When any of these marks stand alone by thē-selves, they are for whole words: when they are joyned with other markes or letters, they are but a part; as for example, this marke [⊖] when it is writen alone, standeth for *which*; when it is joyned with other letters, it is *ternall*, a

part

part of a word; and ſo of the reſt: and by remembring the one, the other is eaſily called to minde.

CHAP. X.

Whether marks for beginnings may bee uſed to end words, and contrary.

THE markes for beginnings of words may be uſed for endings, & the endings for beginnings (when they be ſhorter then the letters of the Alphabet) without any inconvenience: as in theſe,

mercy		*ſentence*	
former		*conſent*	
aſſume		*durable*	
Meſſias		*indure*	

where you may obſerve, the mark for the beginning of the former word is the ending of the next.

CHAP.

CHAP. XI.

Examples of words writen with the marks: with marks for the names of the books of the Bible.

THe greateſt difficulty that ſome (who have onely the help of the book) have found in attaining this Art, is about the uſing the foreſaid marks in the writing of words: to help ſuch, I have in this Edition added this table of words, compoſed of thoſe marks, wherein for the moſt part there are two words with each marke; the former having a conſonant following the Prepoſition, the latter a vowel.

Theſe words are not to be learned without book, (many of them being afterwards ſhorter expreſſed in the table) but are onely examples to direct the learner how to write other words by them.

I have alſo added in this book, marks for the names of the books of the Old and New Teſtament: the moſt of them are drawn from the letters; and therefore the learning of them is little charge to the memory.

Markes for the Names of the bookes of the old and New Testament.

Genesis	ל	Jeremiah	ש	John	ב
Exodus	ס	Lamentati:	ב	Actes	ג
Leuiticus	נ	Ezekiel	ב	Romanes	ר
Numbers	ק	Daniel	ד	Corinthians	כ
Deuteron:	ד	Hosoa	פ	Galatians	ל
Joshua	פ	Joel	ב	Ephesians	ה
Judges	ג	Amos	ע	Philippians	ו
Ruth	ר	Obadiah	ד	Colossians	פ
Samuel	ש	Jonah	ב	Thessaloni:	ח
Kings	ר	Micah	ז	Timotheus	א
Chronicles	ד	Nahum	ר	Titus	ל
Ezra	ע	Habak:	ח	Philemon	ב
Nehemiah	ה	Zephaniah	ב	Hebrewes	H
Ester	פ	Haggai	ב	James	ב
Job	ב	Zechariah	ב	Peter	ל
Psalmes	ר	Malachi,	ב	Jude	ל
Prouerbes	ל			Reuelation	ב
Eclesiaster	ב	Matthew	ר		
Canticles	ל	Marke	ב		
Isaiah	ב	Luke	ב		

Examples of words written with each of the former markes

Abstaine		Atlas		Moderate	
Abolish		Atturney		Libertine	
Obligation		Circumuent		Liberall	
Obedient		Composition		Messenger	
Acclamation		Comendation		Mistake	
Accuse		Condemne		Misserie	
Admitt		Connex		Pardon	
Addition		Cormorant		Paradise	
[illegible]		Courage		Pretend	
Affright		Colisterie		Proximiant	
Almighte		Colledge		Prophetic	
Allow		Demerit		Proud	
Amber		Deific		Rebell	
Amiable		Diuert		Reallitie	
Anger		Dialogue		Sublime	
Annotation		Distance		Subborne	
Approach		Dissemble		Suffrage	
Appoint		Fulgentius		Sufficient	
Oppress		Fuller		Supplie	
Opposition		Forbeare		Support	
Aspiration		Forraine		Surmise	
Assume		Imputation		Surrender	

Examples of words written with each of the former markes

Permission		Conceiue		Proneness	
Peregrine		Felicitie		Merualous	
Sermon		Aduersitie		Pious	
Seraphin		Indure		Consent	
Salmon		Defect		Innocent	
Salute		Circumference		Reserue	
Temptatio-		Mortification		Mention	
Temporall		Willfulnes		Comision	
Translate		Ioyfulnes		Whensoeuer	
Transact		Subiect		Whosoeuer	
Vpright		Institute		Father	
Vppon		Calling		Murther	
Vntill		Doing		Content	
Vniforme		Templer		Impotent	
Vttmost		Quarreller		Departure	
Vtterance		Relent		Future	
		Exelent		Moreouer	
Dureable		Informer		Euer	
Pliable		Grammer			
Horrible		Installment			
Vocation		Parliament			
Scituation		Aptness			

CHAP. XII.

Of writing 3, or 4. words in one.

SOmetimes three or foure words or more, may bee joyned together as one word, (as in the 15. Chapter following is declared,) especially if the word begin with a vowel; as in these,

as it is in use	SPP
this is of all other	dnvw
which is as if it	BPnP

Or else when the former word endeth with a vowel: as in these,

do so too		
do no more so		
so bee may die		and the like.

To make many marks for whole sentences is needesse; because by the rules of this Art, any thing may bee writen word for word, as fast as it shall bee treatably spoken.

And it is indeed impossible to use them exactly, because sometimes the speaker varying a word or two in the sentence, the mark is either of no use, or else the sentence must bee rendred in other words then it was spoken, which is a wrong to the speaker: therefore I have only abbreviated a few, which commonly

monly are ſpoken in the very words as I have ſet them down: as for example, in theſe following ſentences,

The Church of God	
The people of God	
The kingdome of God	
The kingdome of Chriſt	
The kingdome of heaven	
The kingdome of Satan	
The joyes of heaven	
The torments of hell	
That is to ſay	
As if hee ſhould ſay	
As if it were	
The power of God	
The truth of God	
The mercy of God	
The wiſdome of God	
The glory of God	
The honour of God	
The juſtice of God	
The word of God	
The works of God	
The love of God	
The feare of God	

Many other like might be added, but these I thinke sufficient to direct the discreet learner, who may adde more if he see them usefull.

CHAP. XIII.

Of the use of points in this Art.

ALthough to those that have attained any perfection in this Art, there is no great use of pointing; yet for the help of new beginners, I have added this direction.

At the end of a perfect sentence, the ordinary period may be used, which is this(.)but because it hath some resemblance with another word, leave the space of a word before and after it, thus . or else set it a little lower then the line, thus .

The Interrogative point may be used in the common form, thus ? Parenthesis likewise as it is usually expressed with two semicircles, thus ( ) For other points of lesse use, as Comma, Colon, &c they may wholly be spared.

Those that desire to write the New Testament, or Bible, for the distinction of the

the verſes, at each verſe end they may ſet this mark.·.

CHAP. XIIII.

Of the Table.

THough any word in any language may be written by the former rules, yet (to omit nothing that may tend to the ſpeedy attaining of this Art) I have added a ſhort Table of words, ſo frequent in uſe, that almoſt in any ordinary ſentence the greater part of the words are written by this table, without removing the pen from the paper in any one word.

The moſt part of theſe words are little charge to memory, being made out of the letters of the Alphabet.

Thoſe that think the abbreviating long words by marks to be an help to this Art, are of another mind. I think it needleſſe, for

First, any long word may be expreſſed by the former rules.

Secondly, marks for words ſo ſeldome in uſe are oft times forgotten, before there be occaſion to make uſe of them, whereas many of theſe are written in every ſentence.

Thirdly,

Thirdly, as ſuch words are longer in writing, ſo are they alſo in ſpeaking.

Laſtly, in many long words ſome part may be omitted, and yet no hindrance to the reading of it, as in the following Chapter.

In this book at the requeſt of ſome (who have found it uſefull) I have drawn the table into ſenſe as near as I could, keeping to the Alphabeticall way, thas it may take the better impreſſion in the memory of the learner. The words that follow orderly in the table are, thoſe that have the marks ſet againſt them; the other words that ſtand forward in a ſmaller character, are added onely to make ſenſe of the other, and have marks alſo in their place.

CHAP.

Acknowledg
Aduantage
Afflictions by
Away
Anger with
And
Adulterie
Admonish
Arguments by
Against
Account the
After
Abundance for
Actious of
As when
Appeare we shall
Amonge
Apostle
Angells and

B

Behold
By
Baptisme
Blest men are
Because

Begin they
Beleiue to
Be
Behind not
Brutt-beaste
But
Bountie let
Benefitts and
Betweene be
Brethren.

C

Cause
Children
Come to
Christs to
Church
Congregation and
Care with
Conscience and
Christians
Consider
Couenant their
Concerning and
Conuersation their
Charitie they vse

Call and
Crosse the
Chastisement and
Comfortable
Confesse and
Certaine
Customes
Cittie of the
Corrupt to be.

D

Doe
Dilligence thy
Delight with
Destroy to
Doctrine
Diuells of
Deliuered
Downe
Darknes in
Dwell where they

E

Edefie
Elect the
Epistle by

Example and
Enemies for
Enter
Effect and
Euill
Euen
Egypt to
End and the
Earth of the

F

Follow
Faith
From
Foundation the
Forgiue
Forbeare and
Fulfilled be
Feare with
Feast and
Flesh not
Fast but

G

Giue
God

Great
Glorie
Grace for
Gospell and
Good to the
Godly and
Generation
Generall in

H

He
Hath that
Holie
Humble
Heart
His
Hope
Helpe and
Heauen is in
Holighost and the
How yet
Hands do the
Hipocriter of
Heretiker and
Hurt
Him

Hoyse and his
Hold
Heare.

I

If
Instrumentes men be
Instruct to
Generant the
Iniquitie from
If
Increase still
Inward
Ioy.
Iesus for
Iudg is

K

Keepe
Kingdom of the
Know
King thy

L

Let
Loue men

THE TABLE.

Law the
Lord of the
Life and their
Like is
Longe to be
Land in the

M

Meditate
Mind in
Man
Made thou art
Mortall
Magestrates
Ministers and
Must
More haue
Mercie
Multitude on the

N

Neuertheless
Neighbours
Neglect
Necessitie the

Number of a that liues
Nothing
Notwithstanding
Name of them
Not
Now.

O

Oh
Order the
Of
Our
Omnipotent
Obseruable is
Ouer
Outward things
Or
Other.

P

People
Passe
Praie to
Principall in all
Publique

Perticuler
Place
Protection for
Prouision and
Prouc and
Patience their
Purpose to.

Q

Qualific
Question the
Quantitie with me
Quarter of a.

R

Remember
Readie be
Repent to
Righteous the
Regard that
Religion
Reioyce and haue
Reward
Reprobates but
Reproofe.

S

Stand
Saluation for
Soule of
Spirit and
See
Self to thy
Small for
Secret
Sinnes
Self-loue of
Shall
Seeme
So
Strong
Send they
Seuerall for
Sacrifice
Scripture

T

Those
That
Think
To not
Turne
Truth to the
Tyme in
Torment
Themselues
Though
Thou
Thought
This
Thus and
Then
There and
Tell yet
These
Them and
They
Tart shall
Thy of
Trouble.

V

Vp
Voice with thy
Vouchsafe and
Vs
Vnderstand to

Verse. the

W

We
Were
Wise
With
Whom
What in
Where
Why and
When
Wicked the
World
Would
Walk
Words with
Which
Worke
Was
Will
Worship.

Y yet

You
Your. want

Z

Zeale.

CHAP. XV.

Generall rules of abbreviation observable in the use of this Art.

THe principall end of the Art of *Short-writing* being to write much in a little time and room, it is not needfull in every word to expresse every letter, but onely so many as may serve to sound the word; the rest may bee left out as superfluous: as for example, in these words following:

a	may bee left out in	*feare, deare, heaven,*
b		*debt, lamb, tombe,*
c		*science, Scipio, acquit,*
d		*judge, badge, wedge,*
e		*enter, end, else,*
g		*strength, length,*
h		*ghost, inherit, Christ,*
i		*fruit, guide, plain,*
k		*acknowledge, blacke,*
l		*palme, half, psalme,*
n		*condemne, solemne,*
o		*double, deacon, beacon,*
p		*psaltery, psalme, empty,*
s		*isle, paganisme, baptisme,*
t		*elect, reject, act,*
u		*plague, league, tongue,*
w		*write, sorrow, know,*
y		*obey, say, nay.*

and the like.

2 Sometimes two letters or more may bee left out, and yet the word sufficiently

ciently sounded: as for example,

ch } may be { *schisme*,
gh } left out in { *night*, *naught*,
ugh } { *through*, *burrough*,
ou } { *labour*, *neighbour*, } and the like.

3 Sometimes a whole syllable may be spared in a word: as for example,

For { *vehement*, *Abraham*, *victuall*, } write { *vement*, *Abram*, *vittell*, } &c.

4 In the end of some long words, two or three syllables may bee omitted without hinderance to the reading of them: for example, for

incomprehensible, *abominable*: *transubstantiation*, } write { *incompr.* *abomin.* *transubst.*

5 Sometimes the letters that are ordinarily used in the writing of words, may bee changed for others of like sound, that are writen shorter: as for example,

F is sounded like *ph*, and may be written in stead of them; as in these words,

for { *physick*, *Pharisee*, *philosophy*, } write { *fisick*, *Farisee*, *filosofy*, } &c.

F is likewise sounded in the end of words like *ugh*, and may bee writen for them: as,

for { *enough*, *cough*, *rough*, } write { *enuf*, *cof*, *ruf*, &c.

K may bee writen for *ch*, when they have a sound: as,

for { *patriarch*, *melancholy*, *choler*, } write { *patriark*, *melankoly*, *koler*, &c.

X hath the sound of diverse of the double consonants, and may be used in their stead: as for example, it is sounded like

cc, *cts*, *cks* } in { *accept*, *accident*: *acts*, *effects*: *stocks*, *stocks*:

for which write { *axept*, *axident*, *ax*, *effex*, *flox*, *stox*, &c.

And generally when *s* cometh after *k*, they together have the sound of *x*, and *x* is to bee writen for them.

6 The letter *e* may be left out in many words, sometimes in the beginning, sometimes in the middle, sometimes in the end of words.

In

In the beginning it may bee ſpared, when the ſound of it is drowned in the ſound of the next letter following, as it is alway before *x*: as,

for { *externall*, *extent*, *extract*, } write { *xternall*, *xtent*, *xtract*.

Alſo when it comes before *m*: as,

for { *emphaſis*, *empty*, *embrio*, } write { *mphaſis*, *mpty*, *mbrio*, &c.

Or before *n*: as,

for { *enſigne*, *enter*, *end*, } write { *nſign*, *nter*, *nd*, &c.

And in many words before *ſ*: as,

for { *eſcape*, *eſtabliſh*, *eſtate*, } write { *ſcape*, *ſtabliſh*, *ſtate*, &c.

Sometimes in the middle of a word *e* may bee left out, when the ſound of it is in the next letter: as,

for { *alteration*, *liberall*, *contemne*, *flatter*, } write { *altration*, *librall*, *contem*, *flattr*, &c.

E in the end of a word may bee left

out, when it cometh after *l*: as,

for { *eagle*, *title*, *double*, } write { *eagl*, *titl*, *doubl*, &c.

And alwayes, when it serveth onely to produce the former vowel in the same syllable, it may bee left out: as,

for { *were*, *name*, *those*, *die*, } write { *wer*, *nam*, *thos*, *di*, &c.

7 When a consonant is doubled in a word, one of them may bee spared: as for *bb*, *ff*, *ll*, write *b*, *f*, *l*:

as, for { *rabble*, *affirm*, *collect*, } write { *rable*, *afirm*, *colect*, &c.

8 Sometimes in this Art, three or foure words may bee joyned together as one word; of which see more, Chap. 12.

9 Lastly, in writing some sentences whole words may bee omitted, which yet in the reading must bee implyed, especially in common known sentences: as, for

The fear of the Lord is the beginning of wisdom,

may

may bee writen.

The fear of Lord beginning wisdom.

For, *In the fulnesse of time God sent his Son, &c.*

may bee writen,

In fulnesse time God sent Son, &c.

They are not a few that have found benefit by this direction. Those that will make use of it, must have discretion to know what words may bee spared in writing, and yet must bee implyed in the reading: for if any principall word be left out, whereby the sense is maimed in stead of a help, it will prove an hinderance.

Again, it is onely to bee used when one is not able otherwise to write word for word after the speaker.

FINIS.

Printed at *London* by *Richard Cotes* for *Samuel Cartwright*, and are to bee sold at the hand and Bible in *Ducklane*, 1645.

London Printed for Samuel Cartwright and are to be
Sould at the hand and Bible in duck-Lane, 1647